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*The Āradā-tilaka Tantra.*—By DR. ARTHUR H. EWING,  
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DR. RĀJENDRA LĀLA MITRA once expressed the opinion that the Tantras constitute the life and soul of the modern system of Hinduism.<sup>1</sup> While Tantra literature has made its way all over India from Tibet to Madras, it is chiefly to Bengal that it owes its origin. The writer just quoted, in his “Notices of Sanskrit MSS.,” vol. iii. p. xiv, points out that the Tantras have always held the field against the Vedas in the province of Bengal. Bengali Pundits have no Vedic MSS.; this he believes to be due to the fact that “Bengal has never been the seat of a Vedic School, and consequently it has never been taught there, nor MSS. prepared and preserved.” These and other facts regarding the importance of the Tantras, especially in Bengal, are to be found in a recent pamphlet by Dr. K. S. MacDonald, of Calcutta, entitled, “Whether Tantra or Veda in Bengal?” The same writer has also published information regarding Tantric literature in N.W.P. and Oudh, in Mysore and South India, and other pamphlets are in the course of preparation regarding the said literature in other provinces.

The close relation of this branch of Sanskrit literature to the every-day religion of millions of Hindus, furnishes an adequate reason for careful inquiry into the contents of the various Tantric productions. Such inquiry is now being carried on under the leadership of Dr. MacDonald, at whose request work on the Āradā-tilaka was undertaken.

The Āradā-tilaka appears as No. 160 in Aufrecht’s “Catalogue of Sanskrit MSS. in the Bodleian Library.” He there gives a brief outline of the contents and adds, “Āradā-tilaka (Yāmala alone being excepted) holds the first place among the mystic books; and, unless I am mistaken, surpasses the rest in point of antiquity.”

**The Title.**

The meaning which the word ‘Āradā’ is here intended to convey is not certain, but it is probably used as a name of

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<sup>1</sup> Compare what is said in *Indo-Aryans*, vol. i. p. 404.



Saraswatī, who stands first in the list of deities worshipped in connection with various Mantras in the body of the book, i. e., from chapter vi. to chapter xxiii. The word Īradā is not found in the 108 Upanishads which are tabulated in Jacob's Concordance nor in the Amarakoṣa. It is, however, found as a name of Saraswatī in Trikāṇḍaṣeṣha i. 1, 27. 'Īradā' is also the name of a kind of Sanskrit character, e. g., the Kashmirian Atharva Veda is written in the Īradā character. Here again the reference, as Weber has said, *IS.*, xiv., p. 405, is doubtless to Saraswatī, who is the tutelary goddess of speech and learning.

#### The Author.

At the close of the work, in chapter xxv., the author is stated to be Lakṣman, the son of Lakṣmī, who received it from Āri Kṛṣṇa, who received it from Vāruṇendra, who received it from Mahābala.

#### General Character of the Tantra and Points Worthy of Mention.

1. The Īradā-tilaka is practically free from reference to the licentious practices which, marking the so-called "left-handed" Īktas, have done so much to bring them into disrepute. The only exception is in the general references to the power of certain Mantras to bring women under control and to compel them to come where they may be wanted, e. g. ix. 100; x. 25, 70, 95, 96, 111, 145.

2. The Sāṁkhya-Yoga terminology prevails in the book; the last chapter is devoted to Yoga by definition, xxv. 1.

3. The larger part of the book is devoted to the making and handling of Mantras and Yantras. It follows from this that the work is full of sorcery practices, being therein the lineal descendant of the Atharva Veda. Sorcery appears in its beneficent and terrible aspects. On the one hand, the Mantrin, by proper practices, can obtain almost anything that the heart may wish; on the other hand, he can kill or enable a man to kill his enemy. This is the chief blot upon this Tantra.

The technical word for this sort of thing is given in xxii. 1, viz. *ḡatruvimardana*, or killing of enemies.

The Atidurga-Mantra of chapter xxii. has this as its definite purpose. Other Mantras also are used in the same way. The following are some concrete practices referred to:



(1) The Vāyu Yantra, buried by the door of an enemy's house at night, will bring about his death unless he makes haste to leave it, vii. 54, 56. Compare for a similar use and effect of other Yantras, xi. 63 and xxiv. 29 ff. What a magnificent situation this creates for a sort of reign of terror!

(2) An image, i. e., effigy of an enemy, is made of a certain kind of wood, and it is then cut to pieces, the enemy thus becoming "a guest of death" (Kālātithi), xi. 100, 108. See also xxi. 95 ff. The defeat and death of enemies are again and again attributed to the Mantra in xi. 62-128.

(3) A young deer is taken as a symbol of an enemy and then killed and flung away, xvi. 24. Cf. xvi. 90.

(4) A goat is taken as a symbol of an enemy and the goat is killed, xx. 129.

(5) Messengers are sent to take the life of enemies, xxiii. 94, 95.

(6) Agni is besought to kill a man, xxii. 142; indeed, chapter xxii. is so full of this sort of thing as to make quotation impracticable.

4. Aufrecht's opinion that *Çāradā-tilaka* surpasses the other Tantras in antiquity seems doubtful from the statement which the book gives of itself. In i. 4 its purpose is said to be to give the essence, *sāra*, of all the Tantras and the method of Yantras and Mantras. Such a claim could hardly be made unless other Tantras were in existence. In fact the book seems to be a compilation. Chapters vi.-xxiii. make up the body of the book and bear a common character. The early chapters establish the theory of Mantra formation and describe what is preparatory or collateral. In the same way the two closing chapters are additions regarding Yantras and Yoga. On the other hand, it may still be that of the Tantras now in existence the *Çāradā* is one of the oldest. Anything like accuracy here will depend upon further investigation.

Certain of the works classed as Upaniṣads clearly belong to the same stratum of literature as the Tantras, at least if *Çāradā-tilaka* be taken as a fair representative of the latter class. The *Rāmapūrvatāpanīya* and the *Nṛsiṅhapūrvatāpanīya* Upaniṣads contain the same sort of material as the *Çāradā* does and both are equally far removed from the early Upaniṣads. Again, the use of the word *Çakti* in *Ātharvaçiras*, *Kālāgnirudra*, *Haṇsa* and *Nyāsa* Upaniṣads serves to locate them approximately in the same sphere of literary production.



5. An important feature of this Tantra is its references to the goddess Kuṇḍalī.

The Tantras, as is well understood, set forth the religion of the Çāktas, i. e. of those who believe in and worship the supreme female energy, i. e. Çakti. In this Tantra, Kuṇḍalī is the personal name chosen to describe this supreme Çakti, active both in man and in the universe.

The following are the chief references to her nature, her place and her activities:—

(1) On the one hand, she is identified with Çabdabrahman, i. 14, 55; she is called Paraçakti, i. 53; and Paradevatā, i. 56; xxv. 34; and Ādhāra-çakti, iv. 57; she is praised in many stanzas of chapter xxv. and given the attributes of all the gods and goddesses, xxv. 64 ff.; she is identified with Om, thus: Om equals Piṇḍa, Kuṇḍalī equals Piṇḍa, therefore the two are equal, and this is equivalent to identifying her with Brahman, xxv. 65.

On the other hand, her form is given as the form of a serpent, i. 54. Note that in Amarakoça *kuṇḍalin* is one of the synonyms for serpent.

(2) She dwells in the middle of the body (*dehamadhyagā*) of all living (breathing) creatures, i. 14.

Again she is manifested in the trunk of the body (*ādhāra*) as Paraçakti, i. 53. References to her coming forth from the *ādhāra* are found in xxii. 3, 49, 50. Again as Paradevatā she is said to dwell in the midst of a knot in the *ādhāra*, from whence the veins go out, xxvi. 34. Further in xxv. 67 she is said to move in the midst of the Suṣumnā vein.

(3) She creates the world. This is put in the following ways:—First she is said to be multiplied (*guṇita*) in the bodies of all creatures, i. 56. Further, it is said that she, having awakened to the fact that she is endowed with the essence of all things, creates the Mantra-endowed world, i. 57. The details of the above declarations are then given. She manifests herself in all singles, all doubles, all triples and so on up to twelves, then in twenty-fours, then in thirty-twos, then in thirty-sixes, then in forty-twos and then in fifties. The various phenomena of the visible world are gathered under these groups, i. 58–109.

Again she is said to aid in the destruction of an enemy, xxii. 3. Further, she is said to go out by the Brahmarandra, xxii. 50.

Further, the origin of all letters is attributed to her. The



series is as follows:—*Çakti*, *dhvani*, *nāda*, fire, half-moon, *bindu*, *parā*, *paçyantī*, *madhyamā*, and *vāikharī*, i. 110–116.

As to the origin of the name, this Tantra furnishes by inference a very interesting suggestion. In the construction of the *maṇḍapa* or temporary temple, given in chapter three, instructions are laid down that in each of the eight quarters, N., N.E., E., S.E., S., S.W., W., N.W., the earth should be scooped out in the shape of a *kuṇḍa*, e. i. a shallow earthenware vessel, iii. 48. Then in the center of each *kuṇḍa* the earth should be formed so as to represent the female organ (iii. 75), while in the center of this again a *piṇḍa*, or lump of rice or flour, should be placed to symbolize the male organ (iii. 78).

Now in iii. 90 the *kuṇḍa*-form is said to be the highest form of Prakṛti. May it not be confidently concluded that Kuṇḍalī is simply another name for Prakṛti? and that the name is taken from the *kuṇḍa* formed in the sacrifice? The *kuṇḍa* contains symbols of procreating power and becomes therefore a fitting type of world-creation and so gives the name to the Paraçakti.

In describing the place of Kuṇḍalī above, her place in the *ādhāra* or *mūlādhāra* was referred to. A question of some importance comes up here: Does *mūlādhāra* in this Tantra refer to the mystical circle (*maṇḍala*) just above the genitals to which it is referred in Pañcatantra, or to the navel, which seems to be the meaning in the very Tantra-like Upaniṣad, Rāmāpūrvatāpānīya? While some of the above references are uncertain, they are, on the whole, best understood of the navel, especially the reference to a “knot” in the *ādhāra*, from whence the veins go out, xxvi. 34. To be sure, there is no necessary contradiction here, as the mystical circle above the genitals may easily include the “knot” of the navel. Another Tantra at hand corroborates the view that *mūlādhāra* in Tantric usage means navel. Rāma Prasād, M.A., has translated for the Theosophists a Tantra which he calls The Science of Breath. He in his glossary naïvely says that the work is a single chapter of a lost book, entitled Çivāgama. The so-called chapter is really a translation of the work Svarodaya (see PW.). In section 32 Kuṇḍalī is said to dwell in the navel like a sleeping serpent. The translator’s note regarding Kuṇḍalī is interesting, “Kuṇḍalī is that power which draws in gross matter from the mother-organism through the umbilical cord, and distributes it to the different places where the seminal Prāṇa gives it form. When



the child separates from the mother the power goes asleep. She is no more wanted now. Upon the supplies of the Kuṇḍali depend the dimensions of the body of the child. It is said that it is possible to awake the goddess even in the developed organism by certain Yoga practices." *Nature's Finer Forces*, p. 194.

**The Philosophy of Mantra Formation according to Ćāradā-tilaka.**

The starting-point is the Sat-cit-ānanda attribute-possessing (*saguṇa*) Parameṣvara. From Parameṣvara *ṣakti* is produced—*saccidānandavibhavāt sakalāt* (i. e. *saguṇāt*) *parameṣvarād āśic chaktiḥ*, i. 6. From *ṣakti* comes *nāda*, i. e. the nasal sound represented by a semicircle and here put apparently for unmanifested sound. From *nāda* comes *bindu*, i. e. the dot representing *anusvāra*, i. 7. This *bindu* possesses the qualities of the highest *ṣakti* (*paraṣaktimayaḥ*) and is itself made up of three parts, viz., *bindu*, *nāda*, and *bijam*. From the division of this highest *bindu*, manifested sound (*rava*) is produced. Sound which is thus created takes shape in letters and words. Letters and words form Mantras; hence Mantras incarnate, as it were, the power of Ćakti, which is the power of Parameṣvara. The Mantras as infolding the power of Parameṣvara become the media of world-creation. Kuṇḍali, who is the supreme Ćakti, is said to create the Mantra-endowed world. The five elements are said to have the five root-sounds as their cause, i. e. the elements are five because the letters are divided into fives—not the opposite, as one might more easily have imagined, ii. 10. The details of the explanation are so abundant as to be almost confusing. However, the above theory seems to be the idea at the basis of the details. It is easy to see the reason for such a theory. The Mantrin was determined to have his Mantras highly regarded and so he creates a theory according to which no power will be too great to attribute to them. Not that the idea originated with the Tantrics. Speech is a goddess of the Rig Veda and the power of *brahman* or the "holy word" was recognized from earliest times. The Tantras are in this matter but a degenerate offspring of an honored parentage. The Brāhmaṇa with his *brahman* is the grandfather of the Mantrin with his Mantra. The one is sacerdotalism with a strong inclination to sorcery; the other is sacerdotalism immersed in an ocean of sorcery.



Other matters worthy of mention are:

(a) the Nāḍīs or veins. These are said to be ten, the principal being *Idā*, *Pīṅgalā* and *Suṣumnā*, which are referred respectively to the left side and nostril, the right side and nostril, and the middle. The seven others are: 1. *Gandhārī*, to the left eye. 2. *Hastijihvā*, to the right eye. 3. *Pūṣā*, to the right ear. 4. *Alambuṣā*, to the mouth. 5. *Yaçasvinī*, to the left ear. 6. *Çaṅkhinī*, to the anus. 7. *Kuhū*, to the genitals.

Ten winds or fires are also given as present in the body, but it does not seem possible to locate them in the *nāḍīs*. They are *prāṇa*, *apāna*, *vyāna*, *udāna*, *samāna*, *nāga* (connected with vomiting or belching), *kūrma* (winking), *dhanamjaya* (enlargement), *kṛkara* (sneezing), *devadatta* (yawning), i. 40-44.

As to *Suṣumnā* several points are given. (a) It is the *prāṇa* which goes up from the navel in five sections (*pr.*, *ap.*, *vy.*, *ud.*, *sam.*) and therewith prevades the body, i. 43. (b) By way of the *Suṣumnā* the *ātman* is united with the *Param-ātman*, iv. 24. (c) By the way of *Suṣumnā*, *tejas* comes from its own place (*svasthāna*), i. e. the heart, iv. 88; cf. *Praçna Up.* iii. 9. (d) *Suṣumnā* is in the backbone, xxv. 29.

(b) Moving life is of three origins: (a) from sweat, (b) from egg, and (c) from the embryo-sack, i. 29 ff. and 38.

(c) The seven *dhātus* or constituents of the body are skin, blood, flesh, fat, bone, marrow, and seed, i. 34. In vi. 7 and xxiii. 84 the last named is omitted.

(d) The body is said to be ninety-six fingers long, xxv. 27. The *prāṇa* is said to abide twelve fingers from the navel; cf. the reference in *Amṛitabindu Up.* 32 to measurements by thumb-breadths, and my discussion thereof in "The Hindu Conception of the Functions of Breath," *JAOS.* xxii. 264.

(e) The *Samśkāras* in the history of the individual are as follows: *Garbhādhāna*, *pūṁsavāna*, *sīmantonmayana*, *jātakarman*, *nāmakaraṇa*, *upanīṣkramaṇa*, *annaprāçana*, *cāuḍa*, *upanāyana*, *mahānāmya-mahāvrata*, i. e. *brahmacārin*, *upanīṣāda*, *godānodvāhakāu*, and *mṛti* (v. 60 ff.).

#### OUTLINE OF CONTENTS.

Chapter I. The chief purpose of the first chapter is to set forth the theoretic basis of the science of Mantra formation and use. The argument has been briefly stated above. The



Sāṃkhya terminology is used. Such terms as *tanmātras*, *tat-tvas*, *mahātattvas*, *manas*, *buddhi*, *cit*, *aharṅkāra*, *mahat*, *avyaktam*, *jñānendriyas*, etc., are used.

Chapter II. The subject of this chapter is stated to be to describe the utterance (*vyakti*) of sounds in the mouths of men. In other words, it is a natural progress upon chapter first. Sounds are said to be driven along through *Suṣumṇā* by the wind or breath, their starting point having been the personified *Çakti* who, as Kuṇḍalī, dwells in the body (1).

Many gods and goddesses are named and are all called *svar-çaktis*, thus emphasizing the theory that sounds are creative forces (29–55). In an earlier verse (8) the vowels are called *çivaçaktimayas*, i. e., possessed of the power of *Çiva*.

From verse 56 the description of Mantras begins. They are divided (a) as to gender; (b) as to character into good and bad (*krūra* and *sāumya*); and (c) into ready for use—*siddha*—and those yet to be perfected—*sādhya* (56–62 and 130–131). The chief causes of Mantras being defective are (1) the too frequent occurrence of certain letters, and (2) the putting of said letters into the wrong place (111). A long list of defective Mantras precedes the above statement (63–110). Note that the restrictions are such that Mantra-making is not a matter to be lightly undertaken. They seem to have been made with a view to keeping the production entirely in the hands of a “Mantra Company, Limited.”

The *Saṃskāras* for Mantra-formation are next given, and this is followed by a statement of the proper astrological conditions, and that again by a description of a magical diagram; cf. *Nṛsiṃha. Up.*, v. 2 (112–135).

The chapter ends with a description of the proper place, the food and the character of the Mantrin and also of the character of the disciple (138–154).

Chapter III. The subjects of this chapter are:

1. The preparation of the *āsana*, i. e., the ground where a sacrifice is to be performed (1–18).

2. Full details of the erection over the *āsana* of a *maṇḍapa* or temporary temple on the occasion of a religious festival; of the vessels used in the ceremony and the various grains put in them; and of the giving of food to the gods and demons (19–47).

3. The forming of *kuṇḍas* in the various squares of the *āsana* and a description of occult effects of the various shaped *kuṇḍas* (48–86).



4. The formation of *maṇḍalas* or charmed circles of conjurers (105 ff.).

5. The description of *pīṭhas* or pedestals upon which the gods are put (119 ff.).

Chapter IV. The aim of this chapter is to explain the consecration ceremonies or *dikṣās* which must be performed preparatory to undertaking the specific acts of worship. First comes an account of what the Deçaka must do from the time of his bath to his entering into the place of sacrifice, *yajñamaṇḍapa* (1-27). Then follows the ceremony of alternately reciting the Mantra of the occasion and touching parts of the body (28-66). After this comes the ceremony of *prāṇapratiṣṭha*, i. e., the putting of life into the idols and the objects used in the sacrifice (77-92). The chapter ends with a description of foot-rinsing, mouth-washing, and guest-reception ceremonies (93-96).

Chapter V. The subject of this chapter is the sacrificial fire. The production thereof is first taken up. Eighteen *Saṃskāras*, i. e., sanctifying ceremonies, are mentioned in the beginning of the chapter and others later (1-6 and 43 ff.). The seven tongues of Agni are mentioned and these again divided into three sevens (20-28).

At the close of the chapter, fire is likened to a living creature with a head and other parts. The various colors of the flames have a specific sacrificial value; the sounds of the flames are also given (150 ff.).

Chapters VI-XXIII. With the close of the fifth chapter the introductory matter comes to an end and the author addresses himself to the description of various Mantras, as to their formation, use, and the results obtainable by them. The method of the Anukramanī is followed and the Ṛṣi, the meter, and the divinity are given.

Chapter VI. The main Mantra here is called Varnatanu, and the deity thereof is Saraswatī. It is made up of fifty letters and twenty-four *lipis*. The word *lipi* seems to refer to the sections of the Mantra; the body is to be touched in twenty-four places and the deity thus placed in it. The eight mothers, i. e., personified energies of the principal deities, are named and described (17 ff.). Five Mantras are manipulated (51-74). *Abhiṣekas*, i. e., bathings of the idols, and *mudrās*, i. e., inter-twinings of the fingers with supposed magical efficacy, are named and their effects given (75-111).



Chapter VII. The first half of this chapter is devoted to Yantras, i. e., amulets upon which Mantras are written. The chief one is called “Bhūtalipi;” a diagram of it is given (1-19).

Long lists of *çaktis* containing 16, 23, and 64 names respectively, are given from verses 20-50.

*Ākāṣa*, *vāyu*, *agni*, *varuṇa*, and *pṛthivī* Yantras are described (51-61).

From verse 62 the formation of Mantras begins again. The main Mantra is called *Vāgīṣvarī* and the deity of it is *Vākya*. This is probably a return in reality to the *Sarasvatī* of chapter VI, who is the goddess of speech. In the latter part of the chapter there are frequent references to obtaining skill in speech. The chapter closes with a list of things forbidden to a Mantrin.

Chapter VIII. Formation, use and value of Lakṣmī-Mantras. At verse 37 a new Mantra is mentioned called the Aṅga-Mantra. From 141-3 the formation of a Yantra is described. This is followed by another Mantra of 27 letters (144-146). The chapter closes with a list of things forbidden and allowed to the Mantrin (149-167).

Chapter IX. The goddess of the Mantras of this chapter is Bhuvaneṣvarī. Various Mantras are formed and gods and goddesses worshipped in the different quarters (1-33). The *çaktis* of Bhuvaneṣvarī are then given and this is followed by the formation of three Yantras (34-94). The chapter ends with a statement of the wonderful powers of the Mantra (95-108).

Chapter X. The name of both the Mantra and the goddess of this chapter is Tvaritā, a title of Durgā. Both Mantras and Yantras are formed (1-42). The ten *çaktis* of Kāmadeva are mentioned in verse 69. Here also wonderful powers are attributed to the Mantra.

Chapter XI. The Mantra of this is called the Durgā-Mantra. The value of this Mantra as a means of destroying enemies is frequently referred to. Abhicāra, one of the technical words used in connection with the terrible aspects of sorcery, is found in verses 81 and 124.

Chapter XII. The deity of this chapter as well as the main Mantra is named Tripurā-Bhāiravī. This goddess is very highly praised. In one passage she is identified with Viṣṇu, Īṣa, Brahman, and their wives (84-85).

Yantras are formed (25 ff.) and *çaktis* named (35-36).



Chapter XIII. The Mantras of Gaṇapati, i. e., Gaṇeṣa, are handled in this chapter. The position in which he sits with his wife is described in 73, 84, 91 (untranslatable). Stars are said to be made by water thrown from Gaṇeṣa's trunk, and he is said to play with the sun and moon as with balls (142 and 145). As to the rest, the "practices" of the chapter are as in other chapters.

Chapter XIV. The Mantras of the heavenly bodies are here given.

1. The Moon-Mantra with Soma as deity (1-28). 2. The Sun-Mantra with Āditya as deity (29-81). 3. The Ajapa-Mantra, i. e., H-a-ñ-s-a. This is also the sun (82). 4. Agni-Mantra with Anala as deity (95).

Chapter XV. The great Mantra of Viṣṇu is the subject of this chapter. In verses 13-20 the sun and Viṣṇu are correlated by their names. The Mantras of certain of Viṣṇu's incarnations are given: (1) Rāma Candra (85-109); (2) Varāha (110-139); (3) Pṛthivī (140-154).

Chapter XVI. The Mantras of this chapter are linked up with Nṛsiṃha. These Mantras are remarkably effective in destroying enemies (90).

Chapter XVII. Here we have the Mantras of Puruṣottama, i. e., Jagannāth, i. e., Viṣṇu-Avatar. The chief Mantra is made up of 200 letters. Eight shorter Mantras are named in 44-51 and a Kṛṣṇa-Mantra in 87. A long list of *çaktis* is given and a lot of Yantras are formed (124-155). Various acts of twelve Avatars of Viṣṇu are referred to (a) fish, (b) tortoise, (c) boar, (d) man-lion, (e) Vāmana, i. e., Trivikrama, (f) Paraṣu Rāma, (g) Rāma Candra, (h) Baladeva, (i) Buddha, (j) Kalki, (k) Kṛṣṇa, i. e., Purāṇa Puruṣa, and (l) Viṣṇu himself (156-169).

Chapter XVIII. The main Mantra is named Maheṣa with Īṣa as a deity. In 42-44 there is a Bhāirava-Mantra; in 45 a Durgā-Mantra; in 48-49 a Gaṇeṣa-Mantra, and in 52 a Çiva-Mantra.

Chapter XIX. The Mantra here is named Mantraratna and the deity is Çambhu. In 57 the Cintāmaṇi-Mantra is given; in 114-121 the Kharagrāvan(sic)-Mantra of 170 letters. *Çaktis* are named in 124-125.

Chapter XX. The Aghorā-Mantra stands at the head of this chapter. Further, the large and small Mantras of Kṣetrapāla



are given in 35 and 47. Three kinds of meditation (*dhyāna*) are named, i. e., *sāttvika*, *rājasa* and *tāmasa* (55-56).

Chapter XXI. The Mantras of Gāyatrī are the subject of this chapter. Gāyatrī is said to be the manifestation of the Saccidānanda Brahman (1). Many names of Agni are given (51-52). A list of psychical and other essences and activities is found in 67-71. Nakṣatras and Rāṣis are dealt with (78 ff. and 84 ff.). There is a good deal of foe-destruction provided for in the chapter.

Chapter XXII. The main Mantra of this chapter has two names (1) Udināstra(sic)-kṛtyāstra. The second word describes the reverse use of the Mantra, i. e., *pratiloma*. (2) Atidurga. The purpose of this Mantra is defined in the first verse as *catru-vimardana*, i. e., enemy-destruction (1), and the whole chapter proves its power for this purpose. The Lavaṇa-Mantra begins at 59. The various *maṇḍalas*, i. e., mystical circles of the body, are referred to (8-13). Many Mantras are handled in the chapter. A goat, a snake and a cat figure in the ceremonial (56, 73, 77).

Chapter XXIII. The chief Mantra of this chapter is called Trāiyambaka and refers to Mahādeva, i. e., the three-eyed one. Its purpose is just the opposite of the Atidurga-Mantra. Its purpose is expressed by the word "*mṛtyumjaya*," i. e., death-conquering. The Mantra of Varuṇa is given at 52 ff. In 93-96 we have the Prāṇapraṭiṣṭha-Mantra, and in 117-122 a description of *mudrās*.

Chapter XXIV. This chapter explains the various kinds of Yantras hidden in the Tantras. From 94 on Kuṇḍalī is praised. It is as though the author returned to the subject of the first chapter.

Chapter XXV. The closing chapter deals with Yoga. In verse 1, the author says that the wise (*viśāradāḥ*) call the unity of the Jīva and the Ātman, Yoga. Eight kinds of Yoga are named and described (5 ff.). The chapter contains many references to the body with its veins and parts. Kuṇḍalī comes in for mention several times (34, 35, 62, 65-67). Nāda is said to be produced by closing all apertures of the body (46). The seven *vibhavas*, or secondary forms of Om, are given as *mahā-tattva*, *ahamkāra*, *śabda*, *sparśa*, *rūpa*, *rasa*, and *gandha* (58).

Various deities are praised, viz.: Parbatī (60), Nārāyaṇa (61-2), Mahādeva (64), and Kuṇḍalī (65 ff.).